

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 28

TORONTO 2, CANADA

November 12th, 1927



**PUT THEM ALL TOGETHER—
THEY SPELL MONEY, MONEY, MONEY!**

IT'S THE YEAR OF "THE BIG PARADE" and "BEN HUR"

**METRO-GOLDWYN-MAYER
ACKNOWLEDGES RECEIPT OF
MARVELOUS BOX-OFFICE RE-
PORTS ON "BEN-HUR" FROM**

Grand, Worthington, Minn.;
Odeon, Bartlesville, Oklahoma;
Marion, Marion, Ind.; Family,
Batavia, N. Y.; Brewster, N. Y.;
Stillman, Cleveland, O.; Ernada,
Bartow, Fla.; Diamond, Lake
Odessa, Mich.; Enterprise,
Quincy, Fla.; Opera House,
Lebanon, N. H.; Community,
Narrowsburgh, N. Y.; State,
Schenectady, N. Y.; Palace, Ash-
tabula, O.; Blackwell, Okla.;
Queen, Brownsville, Tex.; Rialto,
Colo. Springs; State, St. Louis;
Lincoln, Neb.; Omaha, Neb.;
Kirby, Houston, Texas; Rialto,
Beeville, Tex.; Pantages, Salt
Lake; Paramount, Ogden; Rex,
Hendersonville, N. C. etc. etc.

**SPACE PREVENTS PRINTING
MANY MORE WHICH WILL BE
ACKNOWLEDGED LATER**

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By a Metro-Goldwyn-Mayer Salesman



- 1. ORGANIZATION:** M-G-M Studio has more practical showmen-producers than all companies combined.
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(no one can deny it)

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1 Novarro	2 Garbos
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	3 Cody-Pringles
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	5 Cosmopolitans

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Produced all over the world by UFA

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METRO - GOLDWYN - MAYER

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TORONTO, CANADA

November 12th, 1927.

An Open Letter to the Federation of British Industries *Attention of Sidney Rogerson*

39 St. James's Street,
London, S.W.I.

Dear Sir:

Your letter of October 26th, containing information to the effect that the British film producing Industry is going ahead very rapidly is a gratifying bit of news which, however, is not news, as I hoped that the great amount of talking, which has been going on, in relationship to the establishment of a British Film Industry, must be occasioned by considerable action. I based my supposition upon evidence which disclosed that "the talking" has been exclusively British, and since we Britishers designate "hot air" as something which is said to be 100% American, I concluded that there must be something genuine behind all the British Film Talk.

Apropos of this "hot air" (you will not think the expression any more dignified than you did "A Nice Kettle of Fish") I am not particularly proud to inform you that no American could compete with the British film "hot air" which has been circulating in Canada in connection with British million pound producing activities, anti-American Film propaganda, British Theatre Building Programmes circling the world, not overlooking the film quota discussions, etc., etc.

If I were not a very busy woman I would take the time to educate you in matters relating to the Film Industry, in which I have been actively interested for close to fourteen years. But when I receive letters from those who have but very recently become indirectly associated with the Film Industry, and these letters adopt the high and mighty attitude of superiority, you will realize that one must have an infinite patience and leisure to be willing to educate such greenhorns!

For your information however, let me impart a few facts.

You are writing to a Canadian-born film representative, therefore as much of a Britisher as you are, but with this differentiation in relationship to the Film Industry, when I talk about it, I talk from an experience gleaned through fourteen years of active service in its interests; and when you talk, what field of observation and experience do you base your statements?

If you are interested in a little self-education along British film lines, get the "Kinematograph" to let you look over its files of 1919-20; and you will find a series of articles by the writer, all directed towards the stimulation of a British Film Industry.

If you will circulate among the "old-time" producers in England, some of them may remember that I pur-



RAY LEWIS

chased for the Allen Bros. nearly all the British Films which were then available; and which the English producers could not sell to America; and which these producers themselves admitted as being only "fair stuff."

It might be information for you to know that many pictures were purchased by way of stimulating British film production. We knew the pictures would be but moderately successful in Canada.

You might be interested to know that so patriotic were these British producers, so imbued with the Imperial Preference Ideal that Canada could not purchase an English production direct if America wanted the Canadian and American Rights, Canada's purchase was only possible when America was not buying.

Talking about American Film Domination, is it not possible that the English producer, who preferred to sell to America, throwing in Canada as a bonus, has been largely responsible for the reputed domination as it exists in Canada and other nations of the British Empire? The habit of selling to America first governed the sales in relationship to other colonies at that time also.

It might be interesting to know that when Sir Oswald Stoll determined to invade America, he established offices in the U. S. and not in Canada. Canada was not sufficiently important from the British producer's standpoint; and the patriotic angle had not yet been considered as a commercial sales advantage.

I would like to ask my critic what England has done towards the establishment of a British Film Industry in the last twenty years in Great Britain; and what has been done in this regard throughout the British Empire?

English producers admitted eight years ago that it was very difficult to secure finance for British film production; and the situation in this respect appears only to have improved because the British financier sees in the Quota Bill a guarantee for his investment. While England has been ignoring the Film Industry, the U. S. has been building its Industry of Motion Pictures, by fostering home trade; and spreading its film trade around the world, by way of theatre promotion and distribution.

This took the investment of billions of dollars; and the U. S. Government passed no legislation making the production of pictures, or the erection of theatres in the U. S. in the class of gilt-edged securities. It was a ridiculed Industry and a gamble, but the U. S. spirit gambled and capitalized on the vision. What was the matter with our vision?

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An Open Letter to the Federation of British Industries

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LETTER TO RAY LEWIS

26th October, 1927.

The Editor,
Canadian Moving Picture Digest,
259 Spadina Avenue,
Toronto 2.

Dear Sir:

The article in your paper under the dignified title of "Here's a Nice Kettle of Fish" has just been brought to my notice and I trust you will allow me a few lines to reply to it in the interests of fair play. As an impassioned effort to make British film producers spend more money on marketing their products no fault can be found with the sentiments expressed.

The British film producing industry is going ahead very rapidly and anyone who, unlike your correspondent, has seen the more recent pictures will realise this. It can therefore stand any amount of reasonable criticism but the knocking given it in the article referred to exceeds the bounds of fairness.

Your correspondent's whole objection is based on a very fair article by Mr. H. S. Murton, a Canadian journalist who has done and is doing a great deal for British films, in which he refers to the American domination of the Canadian film world, which he hopes will not prevent two recent U. K. pictures from being shown. On this your correspondent works herself into a fury and writes a bitter diatribe condemning this remark as dangerous to international peace, a "jingoistic" utterance, and as leading people to believe that America is against the British Empire!

Does your correspondent seriously think that the Napoleons of the U. S. industry will be offended at the suggestion that they are dictating what shall be shown on Empire screens? Or does she think they don't know it already? Or does she perhaps wish us to believe that in her opinion it is as easy to get a showing for a British film in Canada as it is for an American one?

That she takes mighty little interest in the revival or otherwise of production in this country seems to be shown by her naive admission of ignorance at the beginning of her article, "I don't know whether this (picture) is a re-issue or a new picture." Marvellous! The picture in question is "The Somme," which is beating all records, English, U.S., or German, at the Marble Arch Pavilion, London, England. I wonder would Miss Lewis display the same ignorance of any U.S. film of comparable size?

Anyway we in Great Britain are going to put not only British but also Imperial films on the Empire screen, and we know that we shall find in Canada people who will not only criticise but who will, in their own interests as well as those of the Mother Country and other self-governing Dominions, help us in our endeavour.

Yours faithfully,

SIDNEY ROGERSON,
Federation of British Industries.

If the U. S. had not financed the Industry of Motion Pictures in Great Britain; and throughout the British Empire, in foreign countries by supplying motion pictures, the Industry of Motion Pictures would never have reached its present position; and quite likely it would have long died out, as did the fads of roller-skating, cycling; and other amusements by their inability to hold the interest of the public through competitive recreation.

We, Britishers have to remember, in relationship to the Industry of Motion Pictures, that it is an Industry which has been fairly well perfected in the U. S. which is particularly congenial to its development.

That the U. S. Industry has a twenty-five year start ahead of us, during which time it has educated the people of the world to its methods of producing, selling

and exhibiting. This does not mean that we Britishers have to fold our hands and say we are beaten.

The Germans have demonstrated that any country having the ambition to finance motion pictures and the art to produce them, can even make the U. S. sit at their feet in admiration; can induce the people of the world to pay to see their product at the box-office of the world's motion picture theatres!

But how to reach this position of trade? Not by stooping to conquer, such as we Britishers have done in our anti-American film propaganda, our cry-baby tactics, our jealousy; and "our tight-wad attitude" in relationship to finance, which needs must resort to Quota Bills in order to "loosen it up" for British producing activities.

It should not surprise you that the writer knows more about American Films than she does about English pictures. I have been publishing a Film Trade paper in Canada for ten years, a paper pro-British in its editorial policy, but supported financially and morally by U. S. film representatives, or by Britishers in Canada which have been interested in the distribution of U. S. made films. Again we have U. S. capital supporting English Enterprise, and the only English producing representation placed in its pages, not by English producers, but Canadian and U. S. distributors.

I know more about U. S. films than English productions because the borders of Canada and the United States meet, they are one; and because up to this year, the English producer has not been sufficiently interested, or progressive, to forward any information about his productions to The Digest.

The U. S. producers and distributors are my customers, to use this retail trade expression; and one naturally knows more about the people they do business with than those with whom they have no business relationship. Is this abnormal?

When my critic knows me better, he will know that I am the kind of a Britisher who is not afraid of anyone, nor of anything, a condition which he fears. Neither the "U. S. film Napoleons," my critic taunts me with, nor the Trade Flag-Waving Englishmen.

The latter kind were responsible for persuading "Farmer George" to make the American colonists accept tea plus a tax, regardless of their feelings in the matter. This kind lost the U. S. to the British Empire. This kind makes up the class which would advocate the "Bloody Tower" of London for all those who have the audacity to express an honest criticism in connection with anything an Englishman singly or as a nation does. Everything I said in "Here's a Kettle of Fish," in the issue of The Digest, October 1st, I stand by. If I had Gabriel's radio station I would get a trumpet and blow it through space.

In the U. S. when they remake an old picture we are told this is not a re-issue.

"The Battle of the Somme" was a splendid war film released in Canada eight years ago; and approved by the British Army and Navy. I do not know whether the picture playing at the Marble Arch Pavilion, London, is a re-issue of this film, or a new production, the subject matter must be the same unless there was another World War since the last one, in which the English producers secured new material.

There are several titles listed as new English productions, which I saw in London eight years ago, not in theatres, but in the projection room of exchanges.

Some of them were poor enough to warrant shelving for new productions, but how are we to know whether

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An Open Letter

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these are new pictures unless the English producer tells us they are?

Our own British press has commented on the possibility of certain unscrupulous persons taking advantage of the Quota Bill to flood the market with poor material. If any of the stuff, produced eight or nine years ago, is still on the shelves in England, it must be because it was so bad that even "The Allens" in Canada could not be persuaded to purchase it, for God forgive me, but I did "land them" with a troupe of British-made films that even their own mother could not love!

Your concluding paragraph which states that "we," which I presume refers to you and the Federation of British Industries, or you and the British Film Industry (Lindbergh used the plural pronoun in connection with himself and his machine) are going to put "not only British, but also Imperial films on the Empire screen, and we know that we shall find in Canada a people who will not only criticise, but who will, in their own interests as well as those of the Mother Country and other self-governing Dominions, help us in our endeavor."

That's a splendid sentiment, stick to it, especially the recognition that it is quite likely that these British and Imperial screen efforts are likely to be subject to criticism.

But it will not be the Federation of British Industries which will create a British Film Industry in the British Empire, but pictures of quality, backed by an aggressive advertising and selling policy.

Anti-American film propaganda might help to sell a simple public shares in a British producing proposition; and it might stir up a little public interest in British pictures which are exhibited, but if the quality is not there, the British picture will not even get as far as the ordinary U. S. made film, which has at least these assets, there is an adequate amount of money spent on the production, it has stars and players familiar to the picture-public; and the selling policy is established along commercial and progressive lines.

In conclusion may I be permitted to state, without being deemed worthy of a speedy execution, that I have seen some of the recent English-made pictures, most of them are at least fifty per cent ahead of the former releases, but most of them have still another fifty per cent to go to reach that state of satisfaction which a well-produced German, or U. S. picture gives us when it is produced, with a view towards entertaining a world

trade. We, Britishers have done a great deal of talking, suppose we stop telling the world what we are going to do as a British Film Industry, to the "American World Film Domination;" and we show them what we have done for the establishment of a British Film Industry, and what we are doing.

There are three important letters in our Film Alphabet which we must realize, "Q" stands for Quality, "A" stands for Advertising, and "S" stands for Salesmanship.

Yours very truly,

Ray Lewis

Managing Editor.

Canadian Moving Picture Digest.

Col. Bromhead Interested In Canadian Studio

Col. Bromhead, President of the Gaumont Picture Corporation, one of England's most important producing companies, in an interview with Claude Flemming of the Victoria Motion Picture Studio, stated he was prepared to sign a contract for the release of pictures made in Victoria.

Mr. Flemming further states, in a letter to the Industrial Committee of Victoria's city council, that the managing director of the British Authors' Productions Ltd., head of the Wembley \$5,000,000 production plan, having thoroughly investigated production possibilities at Trenton, Ont., and at Victoria, B.C., has decided in favour of Victoria.

It is suggested that the Trenton, Ont., promoters co-operate with the Victoria unit; and if this co-operation is not possible, Wembley will finance Victoria films as an Empire unit, according to Mr. Flemming's statement.

Counsel for Accused in Fire Will Enter Appeal

Notice of Appeal was filed in the Court of Appeals by the lawyers for the defence, Lucien Gendron, Peter Bercovitch, K.C., and Oscar Gagnon.

Application for bail for the three men found guilty of Manslaughter was also made.

Ameen Lawand, the proprietor, and Canelle Bazzi, of whom it was said that he stood at the bottom of the stairs with arms outstretched and made the children, endeavoring to get out, go back, are among those held criminally responsible. Michael Arie was also found guilty.

The trial was before the King's Bench, and the report of Justice Boyer was neither produced, nor referred to.

SHORT TALKS

ON

SHORT FEATURES

Entertainment That Never Lets Down--

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Year after year *Educational* carries on an impressive national advertising campaign. . . .

Whetting the appetites of *millions of steady picture goers* for the irresistible fun and merriment, the speed, pep, punch, novelty and charm of *Educational Short Features*. . . .

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During 1927, 34 full pages are being employed in the six leading fan publications to teach fans to *prefer Educational pictures*.

Show *Educational Pictures* on every program—exploit them—then all this advertising will work directly to increase your patronage and profit.

E. W. Hammond
President

CANADIAN EDUCATIONAL FILMS LIMITED



TORONTO THEATRES

UPTOWN — "Now We're in the Air," with Wallace Beery and Raymond Hatton — Paramount Class A comedy. This team have some real opportunity to register a comedy that is a comedy without any straining for laughs. The air stunts in the machine and balloon are thrilling and amusing; and incidentally there is quite a distinct plot with the war as a background, but most of the bombardment is one long laugh. It is about a 100% improvement on "Fireman Save My Child" but nevertheless I think Wallace Beery too fine an artist to have his ability degenerated into tickling the "funny bone" of juveniles and juvenile mentalities. It must be that there is a scarcity of real comedians and Beery has to be sacrificed. Nevertheless if Beery's art suffers, the public benefits and therein is some compensation. This feature will draw and satisfy.

REGENT — "Roses of Picardy," with an All Star Cast — British—Supercraft. Class B plus. This is another of the British War pictures, but instead of a war glorification it appears that this picture presents War in a rather satirical vein. The romantic angle involves a carter's daughter who falls in love with a British officer during the War; and when the British officer revisits Hindesbecq, the home of the heroine, she gives him a bit of surprise by mentioning "Behold my two children." It is all very real and true to life. It is well acted, and well produced; and besides containing an excellent plot, it is full of human interest and a succession of stimulating climaxes. Lillian Hall-Davis as the heroine does excellent work.

TIVOLI — "My Lady of Whims," with Clara Bow—Arrow. Class B plus. This is one of the star's earlier productions and as good as some of her new productions in which she has recently appeared. The quality of the production would make it a Class B, but Clara Bow's personality, plus her box-office appeal send the feature up into the Class B plus gradation. It's all about the wayward daughter of a rich man. This "papa" uses his money and wits by employing pseudo-private detectives to make his daughter return from Greenwich Village to her home. The daughter is keen upon self-expression and jazz. Donald Keith, as one of those employed upon this "hazardous" task earns

his salary by bringing Clara home and winning her love. I never discovered what made the task so hazardous, Clara didn't take a bit out of anyone, even though she did "look daggers." Lee Moran, another adventurer and friend of our hero "out of work" furnishes some very amusing comedy bits and helps considerably to make the picture entertaining. Donald Keith is sufficient unto the part, as for Clara Bow, she is her own sweet, contrary, petulant and interesting self. Full of "pep" and interest, in addition to the ability of "registering" all these qualifications upon the screen.

SHEA'S HIPPODROME — "St. Elmo," with John Gilbert—Fox. A re-issue of an old timer which resurrects Barbara La Marr. Bessie Love is the heroine, you would scarcely recognize her, and Warner Baxter the "good friend." Its a long time since I have put a picture in the "junk" classification of "D," but "into the can" with this one. It will not add to either the star's fame, nor the fame of his associates, or the producer.

LOEW'S — "The Woman on Trial," with Pola Negri—Paramount. Class B plus. I have seen so many "weak sisters" as far as Pola Negri pictures are concerned that I went to see Pola Negri in "The Woman on Trial" in a "Doubting Thomas" mood. But found that the acting of Pola Negri and the quality of the picture as a whole was adequate compensation for the time employed. I think it is one of Pola Negri's recent best; and shows that this star has not lost her ability if given the right sort of material. The story revolves around a girl who has an artist for her sweetheart, but marries a wealthy suitor in order to send her lover to the revitalizing region of the Alps for recuperative and life-building treatment. The artist is tubercular we infer. The wealthy husband becomes jealous; and later refuses his wife admission to her home and the custody of their child because she has visited the "dying lover" at the sanatorium where he is confined. Pola is a real mother and steals her child away from her husband; only to lose her boy through the treachery of a friend, who is paid by her divorced husband to compromise her. Pola shoots the friend who betrays her; and is acquitted, re-united with her child; and promised further

happiness through the return to health of the lover for whom she made the great sacrifice. The picture opens with "The Woman on Trial" and the story develops as a flash-back. It is not new, save that it has this twist, the friend is shot and not the husband who conspired to destroy her. The direction by Mauritz Stiller is subdued, but builds up as it unreels. The adaptation is by Elsie Von Koczain from a story by Ernest Vajda called "Confession." Pola Negri as "Julie," the sweetheart, wife and mother is splendid. She has a very interesting and attractive face and a most magnetic smile which makes for personality. Her acting had poise, dignity and restrained emotion. Her mother scenes were tear-getters. Pola should never permit a close-up of her hands, they lack refinement. Einar Hanson as "Pierre," the lover-artist was as handsome as a Greek god, a true Byronic head and his work was excellent. The Industry lost a fine artist in the tragedy which befell him.

PANTAGES — "Second to None," with an All Star Cast — British. Class B plus. Presents War as represented by the British Navy. It has a love theme which centralizes around a child, a little stowaway which is adopted by the captain of a War cruiser. "Bill" is the childhood-day's lover, who wins the "little girl" away from two other admirers, when he comes into her life at her girlhood period. The picture is admirable from its standpoint of interesting characterizations, it has the War thrill background of the Navy which always succeeds in inspiring enthusiasm. It has plenty of comedy, a good plot; and a very fair sprinkling of hokum which makes the world go 'round, not forgetting its thrilling finale; and its generous proportion of real English Thrill Plums with which "Second to None" is supplied. The Royal Welsh Singers gave the picture a great send-off by their singing of "Rule Britannia."

Eleven Features Working At M-G-M Studios

The Metro-Goldwyn-Mayer studios are working on eleven features, in addition to their short subject programme this month. Nine other features are being completed for release. "Rose Marie," "The Big City," "The Patsy," "The Big Top," a William Haines untitled polo story, an untitled Norma Shearer story, "The Cosacks," "The Divine Woman," and "The Texas Ranger."

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HERBERT BRENON SUED BY BRITISH FILM CO.

Herbert Brenon, the director, is being sued by Alvin Brush, assignee of the British and Colonial Kinematograph Company, Limited, of London, who seeks to recover \$200,000 damages for alleged failure of Brenon to fulfill a producing contract which he made in England in 1918.

Brenon contends that he signed a contract with Lionel Phillips, October, 1918, whereby Phillips was to act as his agent. He was unable to secure a contract for him and he signed a contract on November 18th, of the same year with Mr. Godal of the British Co., Godal promising to take care of Phillips. One picture was produced, work started on "The Sinless Sinner" which was not completed because Phillips got out an injunction restraining Brenon from working.

It appears that the first picture, "Twelve Ten," made a profit of \$200,000 and the damages are based upon the supposition that the following picture would have made an equal profit.

The hearing is before Supreme Court Justice Mullen and a jury, New York.

MAY BAR CHILDREN FROM QUEBEC THEATRES

Provincial legislation in Quebec is expected covering the admittance of children to motion picture theatres in the province. A report states that a Bill will be presented and will go through barring all children under sixteen, even though they are accompanied by their elders. The Sunday closing issue comes under the provisions of the Lord's Day Observance Act.

New Rex, Ottawa, Opens Spanish Bungalow Transformation of Old Theatre Gives Ottawa Another Beauty Spot

The New Rex Theatre formally reopened on Lorne Ave., near the corner of Somerset St., Ottawa, is a pronounced success from an architectural point of beauty.

A Spanish bungalow effect, with Spanish interior decorations, in the color scheme and investiture make the New Rex one of Ottawa's prettiest playhouses.

"Your Community Amusement Centre" is the theatre's slogan, where the best pictures are shown at about half of the admission price charged at the first-run houses of Ottawa.

With a seating capacity of about 750, comfortable seats, fire-proof protection, added safety exits and special projection room fire-proof precautions, the New Rex looks as if it will add to its already popular patronage.

The balcony seats 250; and access to it has been arranged direct from the foyer up the main stairway. The stage has been enlarged to take care of vaudeville or plays.

Vancouver's New Auditorium Can Seat Three Thousand

Vancouver's new auditorium has a seating capacity of three thousand and can take care of two thousand dancers. Its regulation stage is built upon generous proportions.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

J. M. Franklin of Keith's Adds to Art Collection

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has added to his private art collection by the purchase of three noteworthy paintings at Halifax, N.S., from the art gallery of Lord Russell. These are by H. Ten Kate, a Dutch artist; by Hasse, a French artist and W. Luker. No public announcement has been made by Mr. Franklin of his purchases by the paintings have been on private view in his offices for his many friends.

Mr. Franklin recently discovered a masterpiece in oils, "Sampling," by Erskine Nicol, 1861, a famous Scottish artist and an associate of the Royal Academy. He bought this work of art and it now hangs in his private gallery, along with other paintings.

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Round About the Studios



Mary Astor, star of "Rose of the Golden West," for First National.

Majorie Moore, a newcomer to the Educational Studios, who had her first chance in featured roles in a new Lupino Lane comedy, was immediately selected by Lloyd Hamilton as his leading lady for his next starring production as soon as she completed the Lane picture.

"Yale vs. Harvard" is the first of a series of ten "Our Gang" comedies which Hal Roach is producing for 1927-28 release by Metro-Goldwyn-Mayer. The picture was directed by Robert McGowan. All the world-famous rascals in "Our Gang" reach new heights of comedy entertainment in this portrayal of their conception of big time football.

Columbia Pictures announces that it has renewed its option on Shirley Mason's long term contract, and will present the petite star in two more of its "Perfect Thirty" productions.

Miss Mason made her debut on the Columbia program in "Sweet Rosie O'Grady," a record breaker of the past season and followed this production with "The Wreck" and "Rich Men's Sons." Her first appearance this year has been in "Sally In Our Alley."

Miss Mason is one of a number prominent players now under long term contract to Columbia. Some of the others are Jack Holt, Claire Windsor, Bert Lytell, Dorothy Revier.

Robert DeLacy, who recently completed "Red Riders of Canada" for FBO has been selected to direct Tom Tyler, FBO western ace in his next picture, "When the Law Rides."

"Under the Black Eagle" has been selected as final title for the picture in which Flash, Metro-Goldwyn-Mayer's new dog star, will make his camera debut.

W. S. Van Dyke is directing and the cast includes such well-known players as Ralph Forbes, who played opposite Lillian Gish in "The Enemy," Marceline Day, Bert Roach, noted for his comedy portrayals, and Lucien Prival.

"Big Boy" is the busiest star at the Educational Studios just now. The youngster did not get started on his new series of eight comedies, which he is scheduled to make this year, until September, and Director Charles Lamont is omitting the customary rest between pictures in his effort to get caught up on the schedule.

Two comedies have been completed thus far. They are "She's A Boy," a war comedy, and "Shamrock Alley," a laugh-maker with the New York tenement district as a background, and a Jewish-Irish theme. The three-year-old star is now well along in production of his third starring comedy of the season.

Larry Darmour, who was in New York for a week conferring with FBO executives about the series of Mickey McGuire two reels which he is making for FBO release, returned to the Coast today.

Six of these short subjects have already been completed. They include "Mickey's Circus," "Mickey's Pals," "Mickey's Eleven," "Mickey's Battle," "Mickey's Parade" and "Mickey in School."

When Joan Crawford, finishes her work opposite William Haines in "West Point," she will start immediately with an entirely different type of role, that of the heroine of Col. Tim McCoy's new picture, "The Texas Ranger," it was announced last week by Irving G. Thalberg.

Frank McGlynn, Jr., who appeared prominently in several FBO pictures, including "Rose of the Tenements," "When a Dog Loves" and "Judgment of the Hills," is visiting New York for a few weeks.



Scene from "Jaws of Steel," a Warner production starring Rin-Tin-Tin.

Montagu Love, Hayden Stevenson and Otis Harlan have been added to the cast of "Thoroughbreds," the Universal picture for which Bob Hill this fall made a number of interesting and hazardous shots at the Belmont Race Track. Others in the cast are Marian Nixon, Richard Walling, Sam DeGrasse, Mary Nolan, David Torrence, Claire McDowell and Johnny Fox.

"London After Midnight" is to be the title of Lon Chaney's newest Metro-Goldwyn-Mayer starring feature, a vivid mystery story of England in which he plays a Scotland Yard detective. The picture, an original by Tod Browning, scenarized by Waldemar Young, was recently completed under the working title of "The Hypnotist."

At last Universal has been able to sign Cesare Grevina for the part of Ursus in "The Man Who Laughs." The scenes already shot with another in this important role will be discarded. Gravina is the ideal actor for Victor Hugo's interesting philosopher, but Paul Leni was unable to secure him when the picture first started.



Director Clarence Brown is shown by a real old-timer how they washed gold in the old days. Mr. Brown is now directing "The Trail of '98," starring Dolores Del Rio and Ralph Forbes, and released through Metro-Goldwyn-Mayer.



Harry Beaumont who is directing Ramon Novarro's next starring feature, as yet untitled, welcomes Renee Adoree on the set at the Metro-Goldwyn-Mayer studios. Miss Adoree is playing the feminine lead.



Loretta Young, youthful First National player.



Vivacious Alice White, takes the part of "Adrastr," in "The Private Life of Helen of Troy."



May McAvoy and Robert Agnew, in a scene from Warner's "The Sign of the Cross."

JOY
in
THE ANGEL OF BROADWAY

with
Victor Varconi
May Robson and
Clarence Burton
From a story by
Lenore J. Coffee
Directed by Lois Weber

Regal Films
Limited
Distributors for Canada

with Harrison Ford
Franklin Panghorn
Kathryn McGuire and
Harry Myers
An Erle C. Kenton Production

VERA REYNOLDS
in
THE MAIN EVENT

with Rudolph Schildkraut
Julia Faye, Charles Delaney
and Robert Armstrong
From the story "That Makes Us
Even" by Paul Allison
Directed by William K. Howard

BOYD
in
DRESS PARADE

with Bessie Love
A Donald Crisp Production
From the story by
Major Robert Glasburn
Major Alexander Chilton and
Herbert David Walter

Regal Films
Limited
Distributors for Canada

IF YOU HAVE CHEERS

Prepare to Shout Them Now

Capable Direction in "Red Riders" **Mounted Police Tale** of F B O's Gold Bond Specials and lives up to the title "special" in every sense of the word. It is entertaining, devoid of hokum and holds the attention every foot of the way.

Robert DeLacy directed and this is his first picture of this type, he having devoted his efforts heretofore to Westerns, starring Tom Tyler. The cast consists of **Patsy Ruth Miller, who gives an excellent performance** as the girl; Charles Byers, who portrays a clean-cut and likeable hero; Harry Woods, a capital villain, and Rex Lease, splendidly cast as the brother of the heroine.

The action is centered around these four. **It is a straightforward narrative of life in Northern Canada** woven around the death of a member of the Northwest Mounted Police, his daughter, his son, a Northwest Mounted policeman, and the murderer of the trooper, an escaped Russian convict.

The story opens with the son telling of the death of his father and his swearing vengeance on the perpetrator of the deed. The boy is captured by the murderer, known as Le Buzard, and held prisoner. Le Buzard also plans to kidnap the boy's sister, and while en route to her cabin is apprehended by a Northwest police especially assigned to the capture of Le Buzard. That night while encamped at the girl's cabin she releases the prisoner on his promise to take her to her brother and release him. The trooper finally catches up with Le Buzard and the girl and in a terrific fight, in which the boy is killed, and Le Buzard meets death, the "mountie" saves the girl. Of course there is the

ected by Lloyd Hamilton as his leading lady for his next starring production as soon as she completed the Lane picture.

"Yale vs. Harvard" is the first of a series of ten "Our Gang" comedies which Hal Roach is producing for 1927-28 release by Metro-Goldwyn-Mayer. The picture was directed by Robert McGowan. All the world-famous rascals in "Our Gang" reach new heights of comedy entertainment in this portrayal of their conception of big time football.

Columbia Pictures announces that it has renewed its option on Shirley Mason's long term contract, and will present the petite star in two more of its "Perfect Thirty" productions.

Miss Mason made her debut on the Columbia program in "Sweet Rosie O'Grady," a record breaker of the past season and followed this production with "The Wreck" and "Rich Men's Sons." Her first appearance this year has been in "Sally In Our Alley."

Miss Mason is one of a number prominent players now under long term contract to Columbia. Some of the others are Jack Holt, Claire Windsor, Bert Lytell, Dorothy Revier.

Robert DeLacy, who recently completed "Red Riders of Canada" for FBO has been selected to direct Tom Tyler, FBO western ace in his next picture, "When the Law Rides."

"The Red Riders of Canada" (F B O) is a perfect example of what a capable director can do with a good story and a small but capable cast of experienced players. It is one

of F B O's Gold Bond Specials and lives up to the title "special" in every sense of the word. It is entertaining, devoid of hokum and holds the attention every foot of the way.

"Personally, I should dislike to make any motion picture — lavish or modest — which did not show a profit. I do not believe we are making pictures 'for Art's sake.' I do not believe that a picture which meets with no measure of popular approval is any more of an artistic success than it is a financial success."

J. LEO MEEHAN,
(Master Showman)

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